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whether vocalists of established reputation would ever have travelled beyond the title pages of these effusions, had they not secured a positive interest in every copy sold. Apart from these modern manufactures, however, many of the really good songs by native composers have been resuscitated at these concerts; and although we cannot admit that Balfe's and Wallace's compositions can be classed under the head of "Old English Ballads," we are willing to allow that entertainments of this nature, with a judiciously selected programme, might do good, if only by reminding an audience that English composers have left us some music of purely home growth.

No record of a London musical season would be complete without a word of commendation on the excellent concerts periodically given at the Crystal Palace. Here the finest specimens of the art are preserved under a glass case; and light and air, without wet or dust, aid materially the intrinsic attraction of the music. No doubt eighteen out of twenty persons enjoy the "Opera Concerts," which now occupy the summer season; but we, who belong to the small minority, always secretly long for the time when Herr Manns shall again assemble his well-disciplined orchestra in the enclosed concert-room, and perform those great instrumental works which have raised the Crystal Palace band to so high a position in public estimation. The "Royalty" system, which we have already adverted to, no doubt acts detrimentally on the selection of vocal music at the winter concerts; but we are bound to say that the "Ballad" entertainments, given at the Crystal Palace during the last summer, have been far superior to those of a similar kind which have taken place in the metropolis.

Sacred music is every day claiming more of the public attention. Our advertising columns will show how many of our modern composers are actively engaged in enriching the stores of music for the service of the Church; and the Church Choir Festivals, now extending all over the kingdom, will prove what the establishment of carefully conducted choirs has already done towards the furtherance of the cause. The healthy development of this movement mainly depends upon its shaking itself free from the baneful effects of local interference. The more criticism is broadly invited, the more shall we believe that the best interests of Church music are solely the object in view; and, much as the past season has shown how widely spread is the wish to promote these periodical gatherings, we hope that the coming year will still more prove that all actively engaged in them have been prompted to waive their individual feelings and interests by the earnest desire for satisfactory and continuous progress.

We must not omit to mention that important evidence has been lately given respecting musical education in England, before the Society of Arts; and the result has been a movement towards placing the Royal Academy of Music on a surer and safer basis than has hitherto existed. The Report of the Society of Arts on this subject has been forwarded to us; and we hope to be able shortly to give the matter our earnest attention. Meanwhile we trust that in reforming the Royal Academy of Music, it may be borne in mind that it is essentially an Institution for the training of those intended for the profession. A select number of earnest and tried

teachers, therefore, who will attach themselves permanently to the Academy, will be more satisfactory to the public than a list of Professors who, in consideration of giving their names, will only occasionally give their services. That Professor Sterndale Bennett is appointed Principal of the new Academy, and Herr Otto Goldschmidt Vice-Principal, may be accepted as a sufficient guarantee that the musical arrangements will be entrusted to the judgment of mature artists.

In spite of the continued success and universal appreciation of the standard operatic, orchestral, and sacred works, it will be seen, as we have before said, that although the musical season just concluded has been a busy one, there is little positive progress to record. The Sacred Harmonic Society has fully maintained its high character for the performance of the best sacred compositions in the best possible style; but here, as in most other musical institutions, the report of one year is, with few exceptions, but the echo of the previous one. There is much sacred, as well as secular, music waiting for a hearing; and the value of works which have so long been stamped with universal approval, can in no way be damaged by the occasional trial of those which, by the consent of all competent musicians, have a right to be submitted to public judgment.

MR. ALFRED MELLON'S Promenade Concerts have been the chief attraction during the past month. Madlle. Maria Krebs has again been delighting everybody by her artistic pianoforte playing, and appears to have established herself as a great favourite at these performances. Mr. Mellon's orchestra is, as usual, excellent; and he infuses a sufficient quantity of classical music into his selections to attract all classes of listeners. He has given a "Gounod night," a "Mendelssohn night," a "Weber night," &c., all of which have been highly appreciated; but the meaning of a "Volunteer night," which he also announces, is utterly beyond our comprehension. His vocalists have been very successful, especially Madlle. Liebhart, whose voice and style are admirably suited for this class of entertainment.

THE "Hall by the Sea," at Margate, bears no outward sign that music forms a prominent feature of the entertainment provided therein; for Spiers and Pond, who are the proprietors, and supply the refreshments, have their names so prominently placed in front that a passer-by might reasonably imagine it to be a Hall attached to the railway-station, where dinners, teas and suppers are provided "on the shortest notice." Insignificant little bills, however, announce that a concert takes place every evening; and, tempted by this information, we lately strolled in, and found a very elegantly fitted-up room, and a small, but efficient, orchestra conducted by Julien. During the evening bits of great works, such as the Menuetto and Trio from Mozart's "Jupiter Symphony" and the Allegro and Storm from Beethoven's "Pastoral Symphony," were performed by the band, so as to give a classical flavor to the concert; and Mr. Adolphus Lockwood, on the harp, and Mr. Rogers, on the trombone, played so well as to be overwhelmed by applause. Miss Rose Hersee, a very agreeable soprano, condescended to employ her vocal powers upon a song called "Coo, says the gentle Dove," the music of which was as simple as the title; but it brought in the stragglers from the refreshment department (who were discussing Spiers and Pond's "Ambrosial punch") and the applause she received will no doubt encourage her to persevere in this unpretending school of art. Mr. Farquharson, a ponderous bass, sang a song which was entered in the programme "Impromptu," but which we think would be claimed by Mr. Balfe as a ballad called "When I beheld the anchor weighed," from his opera *The Siege of Rochelle*. After the concert a boy (whom we should have concluded to be unmistakably British, had not his name been "El Nino Eddie") gave a very clever performance on the tight-rope; and then came the "Bal d'Été," the music to which was spiritedly played and conducted by Julien. We are bound to say that all the arrangements connected with this establishment appear extremely well managed; and have no doubt that the "Hall by the sea" will prove a perfect success if the intrusion of the "mild cigar" can only be successfully resisted. We shall be pleased also to find that the programmes are selected with greater care, and that the exterior of the building is made less to resemble the refreshment department at a railway-station.

ON the evening of the 21st ult., a selection of sacred music, from the works of Handel, Haydn, Mozart, Mendelssohn, Rossini, &c., was given in the Commercial Road Chapel. The vocalists were Miss Jenkinson, Miss Webber, Mr. Harvey Smith, Mr. W. Stock, Mr. W. H. Toynbee, Mr. Edwin Potter, and Mr. A. J. Hubbard. Organists, Mr. Edwin Potter and

Mr. Robert Coleman. Conductor, Mr. J. R. Chapman. The entire performance gave great satisfaction to a large audience; a trio from the *Creation*, sung by Miss Jenkinson, Mr. Smith, and Mr. Hubbard, a solo from C. Wigan's *Abraham*, by Mr. Edwin Potter, and the "Gloria," from Mozart's 12th Mass, by the choir, being unanimously encored.

TO CORRESPONDENTS.

****** *Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our Correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes which may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers, that although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. H.—As it is not our custom indirectly to praise ourselves by acknowledging complimentary letters, we should have passed over our correspondent's communication respecting the article on "Church Choir Festivals," with others of the same kind, had he not opened a question which we have already duly considered and decided upon. "Quotations in musical notation" are very good and desirable where you wish to illustrate a certain theory which cannot be expressed in words; but in the case referred to, the passage is not so much addressed to the general public, as to the composer himself. Should any reader, therefore, wish to refer to any portion of a composition thus cursorily mentioned, he should purchase it and judge for himself. W. H., however, is thanked for his suggestion.

E. Norton.—An examination into the relative merits of the two methods of harmonizing the tune referred to does not lie within the province of the Musical Times.

Richard Andrews's "General observations on Music as a science," are merely suited for preliminary remarks to a class. The explanation of an "Eptome cara," of which we know nothing, makes us still more wonder why the book is sent to a Musical Journal.

C.E.—A double bar in a Hymn Tune does not denote a pause.

Purcell.—"Teach me, O Lord" (Rogers) is in the key of A, and "Thou knowest, Lord" (Purcell) in E flat, although the signature of the one is two sharps and of the other two flats. It was not unusual for the old masters to write Services and Anthems in a key quite foreign to the signature.

Oboe.—In consequence of the pipe being stopped at the end, the current of air returns and produces the same sound as would be given by a pipe of twice the length.

Z. S. W.—The instruments mentioned came so gradually into use that it would be difficult to trace with any accuracy where, when, and by whom they were invented.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

APPLEBY.—At the Choral Festival just held here, a special feature (says a report in the *Guardian*) was the performance of Mr. Crowdy's Free Chant *Te Deum*, which "gave great satisfaction to most of those present who were best competent to form an opinion upon it. It was considered (adds the reporter) that its simplicity and massiveness rendered it peculiarly suitable for performance by large numbers."

BALLINASLOE.—On the 13th ult. a deputation from the Ballinasloe Choral Society waited on Mr. H. D. Stanistreet, Mus. Bac., Oxon, and presented him with a chest of plate and an address, in appreciation of his services as conductor of the amateur concerts at Ballinasloe.

CAPE TOWN.—The Good Hope Choral Union gave a Concert at the Mutual Hall on the 18th June, which was numerously attended. The choruses were extremely well given; and we congratulate the Society upon the taste displayed in selecting the programme, which included some of the sterling compositions of Purcell. The songs were also most satisfactorily rendered, especially Bishop's "The bloom is on the rye," by the principal tenor of the Society, and the Pianoforte Solos were played with brilliancy and precision. Much praise is due to Mr. Ashley (the conductor) for his efforts in training the members of the Society to their present state of efficiency.

CAPPOQUIN.—At the annual scholastic exercises at Mount Melleray Seminary many of the students distinguished themselves in music; and the performance of the "Seminary

Band" gave the utmost pleasure to the visitors. In instrumental music (piano) Michael Keane stood foremost; and on the violin Michael Walsh, Michael Flavin, and Martin Hackett were the most prominent. In vocal music Thomas Boland, Martin Hackett, and Andrew Condon were the most distinguished pupils. In the speech of the very Rev. Dr. Mullany, a complimentary allusion was made to the musical proficiency of the students.

CHICHESTER.—The annual meeting of the Parochial Choirs of this neighbourhood took place in the Cathedral on the 26th July. The responses of the full choral service were sung with great precision, as was also the Anthem, "Sing, O Heavens" (Lucas), and reflected much credit upon the efforts of Mr. St. Clair, the indefatigable trainer of the choirs. Mr. E. H. Thorne accompanied the service on the organ. An appropriate sermon was preached by the Rev. Dr. Goulburn. Afterwards the choirs and clergy dined together in the grounds of the Episcopal Palace, concluding a most successful Parochial Festival.

CLONMEL.—A Concert in aid of the fund of the Clonmel Mechanics' Institute was given on the 10th ult. The performers were amateurs. The programme comprised a choice selection of Solos, Duets, and Part-songs. Mr. T. Stanistreet, the Organist of the Parish Church, acted as conductor. The Music Hall was crowded, and the concert was in every respect a brilliant success.

ELY.—On Friday, the 3rd ult., a vocal concert was given in the news-room by Messrs. Bickley, Skelding, Taylor, and Beckett, of the Cathedral Choir, to a select, though not crowded, audience. The vocalists were the before-mentioned gentlemen, assisted by Mr. H. R. Bickley, of the Birmingham Town Hall Concerts, and by Masters Morgan, Bickley, Goodbody, and Skelding, also of the Cathedral Choir; Mr. Walter Scott, Cathedral Organist, presided at the pianoforte. The programme, without exception, was well and carefully executed, and several of the songs were encored; those sung by Mr. H. R. Bickley being well received.

ENFIELD.—On the 15th ult., at the Congregational Chapel, Chase Side, an interesting performance of classical sacred compositions by Handel, Haydn, Mozart, Beethoven, Mendelssohn, &c., was given by Mr. J. T. Cooper (Organist and Choirmaster of Christ Church, Newgate-street) on a new organ just erected in the above chapel. The performance was masterly, and gave delight to a large audience.

KNOTTINGLEY.—**ORGAN OPENING.**—A new organ, built by Messrs. Hughes, of London, was opened at Knottingley on the 29th July, by Master T. W. Dodds, of Leeds, whose performances on the fine-toned instrument were given in a finished and masterly style, and afforded great satisfaction and delight. Miss Winder and Mr. Dodds, of Leeds, were the principal vocalists, and acquitted themselves with very great credit.

MONKLAND, LEOMINSTER.—On Tuesday, the 7th ult., a Concert was given by the Church Choir, assisted by Mrs. and Miss Charlesworth, Mrs. Lewis, Miss Austin, and Miss Paul, and Messrs. Charlesworth and Lewis, the Rev. J. Foote, and Mr. W. H. Monk. The programme consisted of songs, part-songs, glees, &c., all of which were well rendered, many being encored. "Robin's Return" (Gabriel), in the first part, and "Home, sweet home," in the second part (encored), were beautifully sung by Miss Charlesworth. The former, the companion song of "The Ship-boy's Letter," was most pathetically sung. Since we last heard Miss Charlesworth, she has studied at the National College, and latterly under Mrs. Sims Reeves. She has wonderfully improved, and possesses a clear, rich voice. Mr. W. H. Monk accompanied on the pianoforte, and also played several of Mendelssohn's "Lieder ohne Worte."

SCARBOROUGH.—The new organ, just erected by Messrs. Radcliffe and Sagar, of Leeds, in the South Cliff Congregational Church, was inaugurated on the 26th July, by Dr. Spark, organist of the Leeds Town Hall, &c. The admission was by ticket; and notwithstanding the unfavourable state of the weather, the church was nearly full some time before the commencement of the proceedings. With becoming propriety the occasion was opened by the Rev. R. Balmgarnie with singing and prayer; and thus the first tones of the organ were heard in the grand old chorale known as the "Old 100th Psalm." Dr. Spark treated the tune in a free and extempore manner, varying the harmonies, and drawing the stops of the organ in different combinations as the tune proceeded. The devotional, or conservative, service concluded, Dr. Spark performed an excellent selection of music, with a special view to the proper display of the qualities and capabilities of the instrument. In some of the pieces, the want of two or three light stops of distinctive quality, in addition to those already in the instrument, was sensibly felt. In one of the airs—we do not at present remember which—the absence of a complete Dulciana was very noticeable; and in the choruses, the imperfect state in which the pedal is left for the present, was also regretted. In discharging his task Dr. Spark did the fullest justice to the noble instrument; and acquitted himself in a thoroughly artistic manner. The organ itself was spoken of in terms of the highest praise, as being a very superior instrument, reflecting the fullest credit on its builders, both for its generally fine tone and for the careful and finished manner of its construction.